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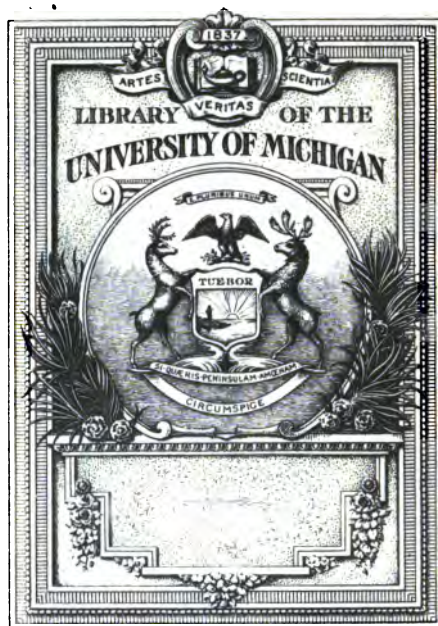
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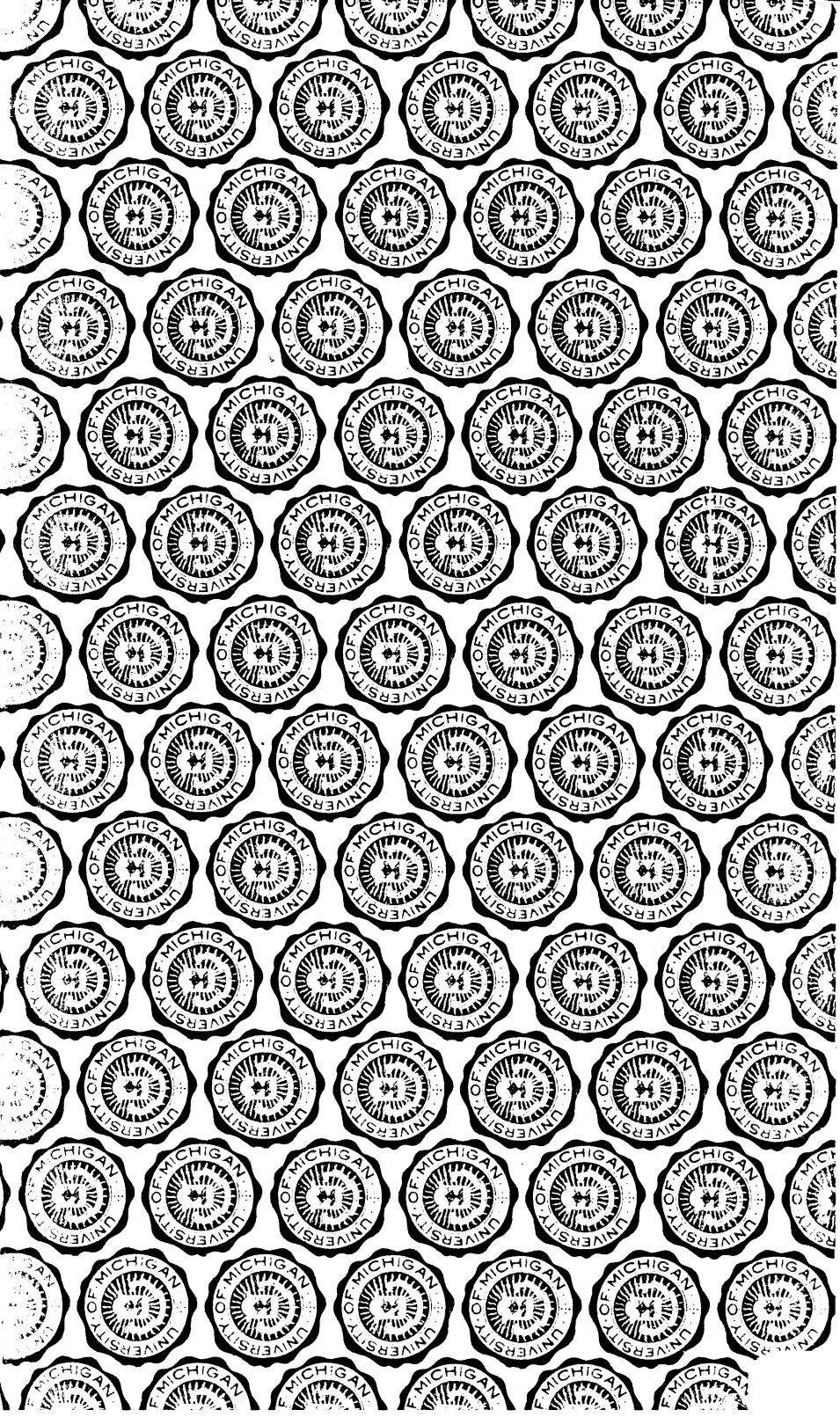
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PROPER FOR THE

P U L P I T.

Actio in Dicendo una dominatur.

CICERO.

*Qui Actione floruerunt Oratores, omne (quod aiunt)
Punctum semper retulerunt: nec immerito eandem
Eloquentiam primariam & pene unam Virtutem ag-
novit Demosthenes.*

CAUSIN de Eloq.

L O N D O N:

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ESSAY, &c.

I Had occasion the other day to hear two Preachers of the most Different Talents that can well be imagined. The Gentleman who entertained us in the Morning, is a Person of uncommon Parts, improved by an happy Education, of fine Taste, and great Learning. He is quite a Master of the *English* Language, he seems to have all its Riches and Beauty at command. He preached on the *General Judgment*. There is not surely a more awful or a more affecting Subject, in the whole compass of Religion. It turns remarkably on the *Grand* and the *Marvellous*; at the same time that we are all personally and deeply concerned

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in it. Our Preacher appeared sufficiently sensible of this advantage, and had taken care in his Composition to improve it. His Composition was truly masterly. He had collected those amazing Images, which the *sacred Writings* employ in representing the Consummation of All things, and which are wonderfully adapted to astonish the Imagination, to shake the Conscience, and to swell the Soul : he had disposed them with the utmost propriety : he had given every part all that inimitable Colouring which is borrowed from the *Inspired Authors*. The Picture was not Overcharged ; a fault too common with less able Performers. The Figures were bold, but natural ; the Ornaments noble, but unaffected, and such as arose out of the Subject. The Character of the whole was a *Majestic Simplicity*. But what shall I say ?---This excellent Performance had no proportionable effect. It was unhappily placed in a Bad light. The Preacher pronounced his Discourse without the least Justness, Grace, or Pathos. The Consequence was, that it made but *small* Impression even on his more Intelligent

Hearers,

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Hearers, and *none* upon his more Insensible ; whereas had it been properly *Delivered*, it must have ravished the former, roused the latter, and bettered both.

He who preached in the Afternoon is a plain Man, of ordinary Capacity, little Literature, and no Refinement. He chose for his Subject, *Repentance*. He treated it much after the common way. He said good things, but nothing striking or remarkable. His Method was not very judicious, nor his Style very proper. But then he *delivered* himself in so strong, so significant, and so agreeable a Manner, that I could easily perceive the whole Auditory profoundly attentive, and sensibly moved.

Was it possible on this occasion not to reflect on the vast importance of Just *Action* or a Right *Manner* in the Pulpit ; or not to regret, that it is so little minded by the generality of Preachers ? It seems indeed to me, that the most part have either never thought of it all, or that they have thought of it only as a matter of very little consequence, about which they need not give

themselves any trouble, or next to none,
To what can this be owing?

There are certainly many ingenious, as well as worthy, Men among the *Clergy*, who have Great Abilities, both natural and acquired, and who *only want* to have these Rightly directed, in order to be every way Excellent in their Profession. I myself know several, who with the Talents they have, if properly exerted, are capable of doing almost any thing with the Human Heart, that is within the power of Man. What I would be understood to speak of here and all along, is simply those *Natural* and *Moral* Impressions which it is in the power of one *Man* to make upon another.

With regard to these; have the Gentlemen just now mentioned never reflected, that Mankind are unspeakably more influenced by their *Eyes* and their *Ears*, than by their *Understandings* alone; that they judge both of Men and Things chiefly from Appearance and from Feeling; that they are Then most apt to be convinced and touched, when the Person who addresses them seems
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to be so *himself*; that almost every Sentiment and Passion have certain Accents, Looks, and Gestures appropriated to them by Nature, which, from the intimate Connexion She hath established between the Body and the Mind, serve to express that Sentiment or Passion, as their genuine *Language*, or rather to exhibit and make them visible, as their immediate *Image*, or very *Picture*; that when those therefore are joined with fit Words, the Impressions produced by their United Force must be strong and lively, whereas when *They* are wanting, That must be weak and dull in proportion, how fit soever the Words may be; that accordingly, as there is the greatest difference imaginable between the *Manner* of a truly Animated Speaker and That of an Unanimated one, our Feelings in either case differ no less widely?---Are not these Reflections founded on the Constitution of Humanity; and are they not justified by innumerable Examples? Can the Gentlemen I speak of be Strangers to these Reflexions, or to these Examples? Are not the one suggested by Common Sense, and the other confirmed by repeated

repeated Observation, and both one and the other of the most evident Importance on their Subject? Whence comes it then, that yet they profit so seldom by either?

I have no pleasure in finding fault with the *Clergy*. I reverence the *Order*. I am concerned for their Reputation. I love and honour every *Good* Clergyman. I look on all such as among the most valuable Members of Society. I am concerned, when any of that number are not at pains to acquit themselves of any part of their Function, so handsomely or successfully as could be desired. I have heard many Preachers, with considerable pleasure and improvement: I have heard some, with the highest rapture and advantage: why have I not heard more?

We see abundance of People, who express themselves very properly in *Company*: we see not a few manly, spirited, and decent Speakers at the *Bar*, on the *Bench*, and in the *Parliament*: we know several excellent and some wonderful Actors on the *Stage*. What is the reason, that we see so few becoming, natural, pathetic *Preachers*? Is the

PULPIT

PULPIT alone an Enemy to Beauty of Address, Truth of Expression, and Harmony of Sound? Must *Art*, *Nature*, and the *Graces* have nothing to do with SACRED Eloquence? Or are not the Professors of it to borrow all the Assistances those can lend, in order to render it more perfect, and by consequence more efficacious? Are they not to employ every Method consistent with their Character, by which they may recommend Religion more powerfully? Are the Methods above-mentioned inconsistent with their Character? If the Preacher from the Throne sought to find out acceptable *Words*, why may not his more humble Successors seek to find out Acceptable *Ways* of expressing them? It is certain, that to give Words their true value, lustre and effect, it is necessary to accompany them with propriety of Action. Many a good *Sentiment*, and I may venture to add many a good *Sermon*, is lost for want of attending to this important Maxim.

It cannot indeed be denied, that *Sense* and *Truth* are still the same, in whatever way they may be uttered. They still claim Regard on account of their own intrinsic Value.

And

And they will meet with it on that Account singly, from Minds perceptive enough to know, and ingenuous enough to own them, even in the most homely dress. But would they not meet with it still more, in a dress more agreeable? Are even the most perceptive and ingenuous Minds at all times sufficiently attentive to good Instruction, and sufficiently impressed by it, however it may happen to be delivered? Do even the Best Men never need to be excited, to have their Sense of Divine things quickened, and their Love to them enflamed? Or will the most Intelligent Hearers be as much pleased and touched with a Discourse delivered coldly, or ungracefully, as with the *same* Discourse, or even an *inferior* one, accompanied with all the Beauty and Force of *Action*?

It will not, I think, be pretended that any of our Preachers have often occasion to address more sagacious, learned, or polite Assemblies, than those which were composed of the *Roman Senate*, or the *Athenian People*, in their most Enlightened Times. But it is well known what great Stress the most

celebrated Orators of those Times laid on *Action*, how exceeding imperfect they reckoned Eloquence without it; and what Wonders they performed with its Assistance, performed upon the greatest, firmest, most sensible, most elegant Spirits the World ever saw: It were easy to throw together a number of *Common place* Quotations, in Support or Illustration of this; and almost every other Remark that can be made upon the present Subject. But as that would lead us beyond the Intention of this Paper, we need only recollect here one simple Fact; which every body hath heard of; that whereas DEMOSTHENES himself did not succeed in his first Attempts, through his having neglected to study *Action*, he afterwards arrived at such a Pitch in that Faculty, that when the People of *Rhodes* expressed in high Terms their Admiration of his famous Oration for CTEASIPHON; upon hearing it read with a very sweet and strong Voice by ÆSCHINES; whose Banishment it had procured, that great and candid Judge said to them, "How
 " would you have been affected, had you
 " *seen* him speak it! For he that *only hears*

" DEMOSTHENES loses much the Better
 " Part of the Oration."---What an honour-
 able Testimony this, from a vanquished Ad-
 versary, and such an Adversary! What a
 noble Idea doth it give of that wonderful
 Orator's *Action*! I grasp it with Ardour; I
 transport myself in Imagination to *Old Athens*.
 I mingle with the *Popular Assembly*, I be-
 hold the Lightning, I listen to the Thunder
 of DEMOSTHENES. I feel my Blood thrilled,
 I see the Auditory toft and shaken like some
 deep Forest by a mighty Storm. I am filled
 with wonder at such marvellous Effects. I
 am hurried almost out of myself. In a little
 while, I endeavour to be more recollected.
 Then I consider the Orator's Address. I find
 the whole inexpressible. But nothing strikes
 me more than his *Action*. I perceive the
 various Passions he would inspire rising in
 him by turns, and working from the depth
 of his Frame. Now he glows with the
 Love of the Public; now he flames with
 Indignation at its Enemies; then he swells
 with Disdain of its false, indolent, or inte-
 rested Friends; anon he melts with Grief
 for its Misfortunes; and now he turns pale
 with

with Fear of yet greater ones. Every Feature, Nerve, and Circumstance about him is intensely animated: each almost seems as if it would speak. I discern his inmost Soul, I see it as only clad in some thin transparent Vehicle. It is all on fire. I wonder no longer at the *Effects* of such Eloquence: I only wonder at their *Cause*,---But to return from this Excursion.

Suppose, if you will, that a graceful and enlivened *Manner* in the Pulpit, were no ways necessary for Serious and Understanding Hearers; are all the Hearers of that Character? Will the more Careless and Insensible afford their Attention, without having it either *charmed* or *extorted* from them? Or will they enter into the most Refined Truths, and the most Spiritual Affections, unless those are strongly pointed out, and rendered in a Manner palpable to their Senses? Are the generality of Mankind so much disposed to love Religion, for the sake of her more inward and hidden Beauties, that she needs no external Ornaments to allure them? Her *Advocates*, alas, should consider that they are employed to plead her Cause before

Judges who are often strongly prejudiced against Her ; that it is therefore their business to remove, if possible, those Prejudices, by not only shewing their fair *Client* in her most attractive lights, but by practising all the Graces of captivating Eloquence, all the honest Wiles that a just Rhetoric teaches for catching the Attention, and stealing upon the Heart. In short they are to take their Hearers as they find them, to accommodate themselves to their Dispositions, and seize those Handles which Nature hath formed in them. If their *Eyes* and *Ears* can be made subservient to their reformation, why not study to please both?---It was said of the most Divine Preacher that ever appeared in our World, *Grace was poured into his Lips*; by which Expression I am informed the best Interpreters understand that Eloquence, and insinuating Sweetness, which flowed through his whole Address and Manners. Methinks all his *Servants* should imitate their *Master* as well in this, as in every other part of his great Example.

Forgive my Freedom, *Gentlemen*! Is it possible that any of you can seriously think a
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whining Voice, an aukward Stiffness, or an unmeaning Motion in the Pulpit, are the best means to recommend CHRIST's Religion? I am sure they will never recommend it to Hearers of Taste and Judgment. But is it not your duty to become All things to all Men, like the amiable and eloquent Apostle PAUL, that you may by all means save some? Are you not, in the same way that he was, Debtors to the Learned *Greek*, no less than to the Illiterate *Barbarian*, to the *Wise* no less than to the *Unwise*? You will perhaps say, that the latter are much the Greatest Part of your Hearers, and therefore are most to be considered. Are you certain, then, that the Greatest part are more pleased and more affected with such a *Delivery*, than they would be with one more just and natural? How do you know, *Gentlemen*, unless you had fairly tried?--The Majority have not *Taste* or *Judgment*: true, but they have *Eyes* and *Ears*: they can distinguish shrewdly between Gestures that have a *Meaning*, and Gestures that have *none*, between Sounds that are the *Voice* of Nature, and Sounds that are *not*: they can tell with
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wonderful exactness when the Preacher looks serious or trifling, in earnest or indifferent: they *feel* all this; though they cannot account for those Feelings, and never indeed think of accounting for them. In short, they have Original Perceptions of Truth and Nature, which all their Ignorance and Grossness cannot extinguish. *Touch* these Perceptions, and you are sure to *affect* them: touch them *agreeably*, and you are sure to *please* them. The Instrument is perhaps none of the best; but the necessary Strings are there: and some Music they will afford, if played upon with skill. Say not therefore the Instrument is good for nothing, to excuse, your improper Manner of handling it; If you can draw forth no agreeable Airs even from the *Vulgar* Mind, I doubt it is because you are not Masters of this Intellectual Music.---But in reality, *Gentlemen*, the more indifferent the Instrument is, the greater Skill is required to handle it. The more Mankind are sunk in the Lethargy of Sense and Folly, the less need have they to be lulled into a deeper Sleep, by a languid or careless way of addressing them; and the more evident

is the necessity of rousing and shaking them by all the Thunder of a bold and irresistible Eloquence.

History affords numberless Instances how far the *People* are capable of being moved by Eloquence in general, and by That part of it in particular, which in the largest Sense of the Word may be called ACTION. The Republics of *Greece* and *Rome* abound perhaps with the most numerous Examples of this, especially from the Rostrum, where their Form of Government gave the happiest Opportunities for Eloquence to display her Magic. But later Days have not been altogether barren : Our own may justly boast of a surprising Instance of true and masterly Eloquence in a Person now alive, and who makes the greatest Figure in his Profession. I shall be understood here to mean Mr. MURRAY, who joins to the most Engaging Manner of speaking, the Art of presenting his Subject in a Light and Language so clear and flowing, and at the same time so striking and spirited, that if his Eloquence or Pleadings have not produced effects equal to those recorded of CIGERO or DEMOSTHENES,

HENES, it may be accounted for by reflecting on the Circumstances of the different Ages in which they lived. He is so filled with his subject likewise, that he seems often to be at a loss to determine which of his Ideas ought to be preferred, and which omitted in his Pleadings; None of the Masters of Eloquence that we know or read of possessed this peculiar Talent but DEMOSTHENES.

The *Theatre* too affords an Example of the same Thing. Every body knows the amazing and universal influence of this Talent, in the case of GARRICK, who by possessing it in an eminent degree, is able to alarm and soothe, to inflame and melt by turns a mixed and numerous Audience; to torture or transport them at Pleasure: he seems in short upon the Stage to have a kind of despotic Empire over the Human Passions, not over those alone of the more *refined* Hearers, but those too of the more *vulgar*, both small and great. We may observe by the way, what low and silly things some ingenious Players can raise and dignify,

dignify, merely by their manner of *speaking* them.

I appeal likewise to what we see in the *Pulpit*. For there too we sometimes meet with an Agreeable *Address*. When we do, what is the effect? Why, we listen with uncommon attention: we are seized, delighted, touched: we are sorry when the Preacher hath done: we almost wish him to begin again: on our return home we recollect with pleasure what he said: we admire, we applaud him. Is not this a proof that the *People* are not insensible of the Beauties of a Becoming *Delivery*? Were they to meet with it more frequently, I doubt not but they would grow still more sensible of these: they would even contract some Taste in process of time: they would conceive an encreasing fondness for the most decent and animated Preachers, and come at last to feel with rapture the finer Strokes of a correct, & spirited, and noble Utterance.

What if I should even appeal to that which happens in the case of some of our most indifferent Preachers? So long as they continue to deliver themselves in their Usual

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fashion,

fashion, you may observe the bulk of their Hearers listless and inattentive, some of them asleep, most of them trifling. But if at any time, towards the end of their Discourse, for instance, they appear *warmer* than ordinary, and, by feeling more strongly and more truly, leave for a little their unmoved Look, unnatural Tone, and unaffecting Gestures, and talk with Seriousness, Plainness, and Pathos; you shall instantly see the whole Auditory awake, some of them getting on their Feet, others of them starting as out of a Dream, some it may be gaping with eagerness, and all hushed into a Silent Suspence, that is only now and then perhaps interrupted with involuntary Sighs.--- But if it unhappily falls out, that the Preachers I speak of sink again before the Close, into their old Manner, presently the Attention flags, and a general Dissipation spreads once more over the Assembly.

It will not, I hope, be imagined from any thing I have said, that I mean to commend *Action* as separate from *Truth* and *Reason*, the only natural Sources of Persuasion. It must still be remembered, that *Action*

tion is of real use and value, no farther than it disposes Men to attend to the Evidences, and enables them to feel the Force of *Truth* and *Reason*. In reality, *that Action* alone is Just, which is a Genuine Exhibition of *Nature*, which represents her Feelings and Perceptions, and gives to these a Voice and Body. And it is *such Action* only that will, I believe, be found to make any thorough or durable Impression.

If this Maxim is not attended to, a Preacher may fret and agitate himself to death, without ever touching his Hearers. Or on the other Hand, his *Manner* may be smooth and genteel, and yet notwithstanding have as little effect. No *Action* will have effect, that carries with it the Appearance of *Art*. Wherever we observe such an Appearance we are sure immediately to be upon our guard: the Design miscarries the Moment it is perceived: we consider the Preacher as at best a mere *Disclaimer*, ambitious of shewing his *own* Talents, not as a *Feeling Speaker*, solicitous to promote *our* Instruction; a Sentiment that never fails of breeding disgust. Therefore, the Preacher that would please

and strike to the Purpose, must seem in this respect totally to forget *Himself*, to mind his Subject and his Hearers alone, in a word to be entirely swallowed up in a deep Concern for the great Interests of Religion and of Souls. Whatever Art he employs to enforce and set off his Addresses with the higher advantage, must be thrown out of Sight from the beginning, and kept concealed all along, under an Air of Grave Simplicity. In short it must be managed so finely as to appear quite *Natural*. It is a sacred, invariable, eternal Rule in every Species of Public Speaking, that is intended to persuade! A Rule which runs through every Part of Eloquence, without exception, but is of greater consequence in no part of it, than in That now under Consideration.

From this Supreme Rule all the Subordinate Precepts relating to *Action*, as well in the Pulpit, as every where else, do immediately take their Rise. Where it is faithfully observed, these will come in of course, be practised almost insensibly, and blend so happily with the Preacher's Feelings, that
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the result of all will be an alluring Image of what is called BEAUTIFUL NATURE.

Something of the same kind takes place upon the *Stage*. I have heard, that the late Mrs. PORTER, so highly celebrated in many Capital Parts, where the Eloquence of her Pronunciation, Look, and Gesture moved astonishment, used to declare, that she left her *Action* to rise out of the Sentiments in the Parts she performed.---What is still more surprising on the Theatre is this; Even a Profligate Actor shall sometimes, by the Stretch of Genius merely, sustain with prodigious success the most Worthy Character. Indeed it is evident in this case, that *such* an Actor must in a manner quit *himself* during his Performance, and, by a sort of temporary Transformation, *assume* that Worthy Character which he personates. But now a Virtuous Actor, supposing his Genius Equal, hath manifestly an unspeakable advantage here. He doth not need to step out of himself into an Opposite kind of Being: he *is* already in some measure what he *represents*: You see in this Instance the *Man* rather than the *Actor*: the Passions rise

rise and stream freely in his Mind. His Inward Sensations give a Stamp of Feeling and Spirit to his Execution, that must render it proportionably perfect. So powerful a Mistress is *Nature* ! In truth, *Nature* must still be Mistress, even in the Works of *Art* themselves. *Art* in general, is only her *Handmaid*, whose business and glory it is to follow and minister to that Sovereign *Directress*.

What a Superiority in this way ought the *Preacher*, by his very Profession, to have over every *other* Performer ! It is his immediate Province to recommend Virtue to *others*. It is particularly expected of him, that he should love it *Himself*. If he really doth love it as he ought, and hath the other requisite Talents, then is he peculiarly qualified to recommend it. Accordingly he will recommend it with an Energy and Expression, that must needs surpass the highest Reaches of *Art* : he will break, with a noble Freedom, through every thing stiff and formal, and bear upon his Audience with all the Force and Majesty of *Action*.

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He must not expect, however, to escape Censure, let him stand in what rank of Excellence he will. Nay the more just and pathetic his *Manner* is, he may lay his account to meet with the greater Censure from half-thinking captious People. They will be apt for that very reason to pronounce him *theatrical*. Perhaps they never saw the Theatre in their life, and really know nothing of the Matter; but they have taken it into their heads to pass that reflexion on every Preacher whose *Action* is more natural and spirited than ordinary. But there is without all question a wide difference between that *Action* which suits the *Theatre*, and that which becomes the *Pulpit*. The former is much more bold, more diversified, and more unconfined, than the latter; as the Theatre admits of a much greater Strength, Variety, and Extent of Passion, than the Pulpit. The former may and ought, in many cases, to rise to a Violence, a Rage, a Fury on the one hand, and to sink into a Low and Comic strain on the other, which the latter doth utterly exclude. There is doubtless a Solemnity and a Sanctity of *Manner*,
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from which the Pulpit ought Never to depart. But must not these be tempered with a certain Insinuation and Familiarity? The Grave and the Dignified ought still to predominate. But must the Vigorous and the Lively be therefore banished? Is there any Incompatibility between those things? I apprehend, not.

It is abundantly plain, that the *Religious* Passions, as well as all *other* Passions, have certain peculiar Features, Tones, and Gestures originally adapted to them in Nature; which, when they are put forth into act, they will readily assume, if under no restraint. In this case *these* will be more or less marked or distinguishable, in proportion to the depth and force with which *those* are felt. The more deeply and forcibly that the Religious Passions are felt by the Preacher, it is allowed, I think, to be so much the better. Will it not thence follow, that the more sensibly and strongly they appear about him, by their correspondent Features, Tones, and Gestures, he is so much the more valuable and accomplished in his Profession?

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If *Religion* be indeed that Lovely Form her Ministers represent her, it cannot sure be any disadvantage to her, to have her Image reflected from *their* Deportment *in* the Pulpit, as well as *out* of it. When they seem all possessed, expanded, exalted with those beautiful and sublime Perceptions which *she* inspires; when their Countenances brighten and their Eyes glow with her sacred Spirit; when their Voice, if I may be allowed the expression, is only an *Ecccho* to her's, and every Motion is but the *Rebound*, so to speak, of her Divine Impulses; is it possible for the Auditors, if they have any remains of Ingenuity, not to be charmed into Love, or awed into Veneration? Do they not become in this instance *Spectators*, as well as *Auditors*? And is not what a great Ancient so nobly imagined concerning VIRTUE, turned into a kind of Reality with regard to her Celestial Parent and Nurse? RELIGION, RELIGION herself appears in some sort *visible* to Mortals. And when she doth so, when she is beheld as it were breathing, moving, and acting before them with all her native

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Energies and Graces, she must surely raise the greatest Admiration !

Who that hath any Sensibility of Nature, I do not say Elegance of Taste, can view with indifference the wonderful Airs of Devout Transport, Joy, Sorrow, Compassion, Astonishment, and the like, which a RA-
PHAEL, a RUBENS, an HANNIBAL CAR-
RACCI, and many more, have given their different Figures, in those admirable Pieces wherein they have treated Religious Subjects ? To mention but one Piece of the first and greatest of these Masters, *Prints* of which every body hath seen ; and which relates immediately to our present Argument ; none will wonder at the silent, deep Attention, and Rapture, which appear in St. PAUL's Hearers at *Athens*, who considers that truly Divine Orator, as he is there drawn by the Painter, looking with such a Face of Inspiration and impetuous Ardour, and seeming to pour forth a whole Tempest of sacred Eloquence, accompanied with the boldest and most majestic Action it is possible to imagine. Those who are acquainted with
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the Genius and Style of RAPHAEL, are generally, I believe, of opinion, that never any Artist of the kind studied more accurately, or copied more truly, the EXPRESSION of *Nature*, in all her variety of Passions, and Movements; not to speak of the matchless Grace, which that Favourite of the *Graces* diffused so copiously over his Works. I am indeed aware that your Connoisseurs on this Subject think the *Apostle's* Arms raised too high, in the noble Figure I speak of. I shall not dispute that Circumstance. It will be allowed however in the main no improper Picture of the Strong Contention of his Soul, which claims I think some allowance. It is probable likewise that the warm Manner of the *Italian* Preachers gave RAPHAEL the Idea of so elevated an attitude of the Arms and Hands.

Upon the whole therefore, I would conclude, that those have not thoroughly considered the Subject, nor duly attended to the Human Constitution, and the proper Methods of applying to it, who object against *Pulpit-Action* in general, as I am told many Preachers do. To object against such *Ac-*

tion as is merely *Studied* or *Artificial*, is certainly just, on the Principles now laid down ; for *such Action* will never appear truly *Natural* ; but *that* is the very fault we condemn ; and what we say is this, in so many words, that Study is only to be employed in a Conformity and Subserviency to Nature, and Art only used as her *Organ*, through which she is to speak ; or her *Instrument*, by which she is to perform her Operations.

I will readily own indeed, that no *Action* at all would be greatly preferable to what we too often see in the Pulpit ; than which it is not to be dissembled, that nothing can be more Unnatural, or Unmeaning.---But after all, how should it be otherwise ? Most of those who enter into the *Church*, enter, I humbly conceive, too early ; that is, before they have had time or opportunity to lay in a Fund of Knowledge and Observation ; before they have got any tolerable acquaintance with themselves, with Religion, with Human Nature, or with Human Life ; before they have contracted a sedate and manly turn ; before they have thought with any just attention on the great End and vast Importance

portance of Preaching, or perhaps studied at all the Principles and Rules of that Divine Art ; in short, before either their *Hearts*, their *Understandings*, or their *Tastes*, are in any Measure formed. What can be expected from such raw Beginners ? Must they not unavoidably run into a *False* Manner ? And how soon will that grow into an *Habit* ? And how difficult is it to conquer an *Ill* Habit, supposing one becomes sensible of it ; which happens, I doubt, but seldom in the case before us ?

Yet, when I meet with any more ingenious young Preacher than usual, one who seems to set out on a better Plan, to have a just Aim, and a laudable Ambition, I can overlook a thousand things that may be amiss at first. In a business so extremely Delicate, he must inevitably fall into several Mistakes for sometime. But in proportion as his Fancy mellows, as his Experience grows, as the Levity of youth abates, and as his Judgment of Men and Things, as well as his acquaintance with God and GOODNESS, improves, he will settle into an happier Form ; he will come down from his excess-

five

five Flights, wear off every Day something weak and juvenile, and acquire at length a masculine, chaste, and graceful *Manner*.

It is indeed impossible, that he can acquire this all at once, even allowing him to be possessed of Uncommon Abilities and Improvements. It must necessarily be some time, before he can arrive at that Presence of Mind, which is indispensably requisite to speaking well; before he can know the just Pitch of his Voice, and what Extent of Sound is necessary to fill a Public Assembly; before he can form a proper judgment of what is most pleasing, and most efficacious; in fine, before he can contract an easy, free, habitual command of his Thoughts, Words, and whole Demeanour. If he *reads*, the continual attention he must give to his *Notes*, will fetter and embarrass him greatly: if he *recites*, his Memory, unless it is extraordinary good, will labour so frequently, at least the care of Recollecting his Discourse will engross him so much, as to leave him little or no room to mind the *Delivery* of it. In either case, his *Delivery* will appear starched and aukward.

Add

Add to this, that Preachers in general are apt, in their first Attempts, to be more concerned about displaying their Parts, and appearing *Fine* Preachers, as it is termed, than about entering deeply and warmly into the Interests of their Hearers, and being really *Useful* Preachers; so that those Attempts look like so many Trials of Skill, or Pieces of Declamation, rather than Serious and Affectionate Addresses to the People, coming from their *own* Hearts, and directed to *theirs*. Indeed there is nothing in life harder to overcome, especially in a young Mind, than the Love of *Shining*; as there is perhaps no Passion that derives more immediately from that Self-love, which in its excess I take to be one of the profoundest and strongest Corruptions of our Nature. To overcome it, certainly requires great Self-denial, a Virtue of difficult and slow attainment. Self-distrust, a *Sister-Grace*, not easily neither nor quickly come at, is no less necessary here. Preachers, like Authors, are, I suspect, but indifferent Judges of their own Performances. If they are not endowed with singular Modesty, they will often-
times

times be apt to think That excellent, which in reality is far otherwise ; to flatter themselves they are got to the very Top of the Art, when, alas ! they are many, many degrees short of it ; at least to apprehend in themselves but *inconsiderable* Failures, when their Hearers, more impartial Judges, happen to perceive in them very *important* ones. The Consequence is manifest.

Besides this, it is only the Modest Man that will listen to the Criticisms of Others, or that will improve by them. To be willing to *bear* our Faults, is an high strain of Humility : to be willing to *mend* them, is still an higher. How few of us are *great* enough to practise either !

But suppose a Preacher ever so modest, how rare is it to meet with any who are capable of criticizing with real Taste and Friendship !——Happy, thrice happy that Preacher who finds but *One* such Person, among all his Acquaintance ! He hath found a Diamond of the first water, as valuable as it is rare. Let him look on *such* a Friend, as one of the most precious Gifts of Heaven, as an Inestimable Treasure. Let him *grapple*
him


him to his Soul with Hooks of Steel, to use the words of a well known, but never enough admired Poet. There is no Blemish he may not correct, no Improvement he may not attain, with the assistance of *Such* a Friend, provided he have the fortitude to employ him freely, and the Sense to hearken to him attentively. It will be easily supposed, that we do not exclude the assistance of Genius, of Application, or of Piety. These are all apparently necessary to raise him to any pitch of Perfection. We may add to these one or more good Models : not that he is to be a Servile Imitator of any Model whatsoever, but only to take proper hints from thence, to enrich and compleat his Native Fund ; and, whilst he transcribes the Beauties of other Performers into his own Manner, to give them a peculiar turn that shall render them in effect *new* and *original*.

It is likewise requisite, that he form to himself an exalted Conception of his Art ; which, if I may use so bold a comparison, will resemble in some sense that Eternal Idea, according to which a sublime Philosopher represents the *Almighty* as framing this Ma-

jestic Universe. This is that Grand Archetype, or Sovereign Pattern, which our Divine Artist is to carry continually in his Mind, and after which, by a sort of hidden *plastic* Power he is to mould his Productions. I believe indeed it is difficult to *conceive* so refined an Idea, and still more difficult to *express* it ; but certainly the greatest difficulty of all is to reduce it to *practice*. The great Masters and Models of *Antiquity*, furnish us with the best Lights concerning it. Therefore he who would wish to enter into it thoroughly, ought to consult with the utmost care their inimitable Works ; just as those who would excel in *Painting* or *Statuary*, must attentively view and review the *Antique*, in order to form their Taste on it, as the Undisputed Standard of Perfect Beauty.

What Pity is it, that instead of being at pains to obtain by proper Study those beautiful and elevated Conceptions, that would inspire the noblest Performances, the Preachers of so Divine a Religion as ours, should so often content themselves with taking up by chance whatever low or mistaken Notions

tions of their Art come in their way ! Thus, for instance, in what relates to the *Modulation* of the Voice ; can any thing be more improper than That which we frequently hear from the Pulpit ? What shall we say of that violent Vociferation, which sometimes hurts nay shocks the Ear ? Nothing surely can be more painful to Hearers of the smallest delicacy, or more contrary to all the Rules of Public Speaking.--Some again deliver so precipitately, as quite to confound the very best Compositions. They put one in mind of a *School-Boy* repeating his Lesson. They seem impatient to finish their Task : therefore they hurry it over ; no matter how, so they can but get to the end of it. Is it possible they should either please or profit their Hearers ? Methinks a Discourse so delivered may be compared to a Land-flood, which pours along furiously for a little, but is quickly over, and leaves all behind it bare and waste, affording neither Entertainment whilst it lasts, nor advantage afterwards ; whereas the same Discourse, pronounced with a proper Grace and Deliberation, might resemble some gently flowing River, which at once

delights the attentive Beholder, and refreshes all the neighbouring Fields. 

A deliberate Pronunciation hath many Advantages. It looks serious and weighty. It allows the *Speaker* time to enter into the several parts of his Performance, with fullness, distinctness, and recollection ; to give every Sentence and Word it's proper Turn and Emphasis ; to observe as he goes along, in what manner his Hearers are affected ; to suit himself to them accordingly ; and to manage his Force as he finds occasion, so as not to run himself out, but to reserve sufficient Strength and Spirit for winding up his Exercise, with a Pathos that shall rise and grow to the very end.---By this means too, the *Hearer* hath leisure to consider and to feel every thing that is said, and is not obliged to strain his attention, in order to keep pace with the Preacher. Not but the *latter* may frequently with propriety run into a more rapid or accelerated Utterance ; that is, when he is hurried away with the Impetuosity of his Sentiments : and this may have a good effect upon the *former*, to warm, to fire, to transport him ; provided he hath been properly

perly wrought up before. Besides, the Deliberation I talk of, is by no means to keep in one constant regular tenour, but is to be used in very different degrees, according to the different Movements of the Preacher's Mind through the several Periods of his Discourse.

He will proceed in That with greater ease and success, if he makes frequent *Pauses*. These will indeed afford equal relief to himself and to his Audience. Then, they will take off the Air of Declamation which a *continued* Address is so apt to carry. They will bring it nearer to *Life*, and add an Importance and Solemnity to the whole. When on any more momentous Topic in particular, they are or appear to be occasioned by the difficulty of expressing some Great Idea, that labours in the Preacher's Bosom, and struggles as it were for vent, they have commonly in that case a marvellous impression. Such a Silence is more eloquent than any Words.

This Deliberation and these Pauses, are things widely different from that drawling and dronish Pronunciation we sometimes meet

meet with, where every word seems to freeze in the Preacher's mouth, and the Hearer is tired out with tedious expectation. No wonder if such a leaden Languor in the one, produces a lazy Listlessness in the other; just as one Person's Yawning shall occasion a General Yawn through a whole Company. How unfriendly such a *Delivery* is to all the purposes of Persuasion, the least reflexion or observation will shew.

There is a *Delivery*, the reverse of this, which though not quite so disagreeable, is, yet perhaps as little calculated to persuade; and that is, where the Preacher runs over his Discourse much in the same superficial way, in which he would read a *News-paper*, or any other thing of equal indifference; with a careless Voice, that is unchanged alike in tone or in time, and that moves on and on in one even dull track to the last; a kind of Pronunciation not more ungrateful to the Ear, than unaffected to the Soul, which naturally loves Action and Variety in every thing, and wants always to be entertained, awakened, and interested.

But the most prevailing Error in this affair, is the using a certain insipid, and unvaried Set of Notes, through which the Preacher runs perpetually, without any care to adapt the Sound to the Sense, or to lay the Accent on the proper place. It is truly surprising to see how few even of our best Preachers themselves are free from this fault. Now I say, that however Custom may reconcile us the Hearers to such a *Manner*, nothing in itself can be more preposterous or unnatural. Was one to *sing* every thing he uttered in Conversation at the Bar, or on the Bench, would he not appear highly ridiculous? Was an Actor, to *sing* his speeches instead of *speaking* them, would he not be hissed off the Stage? Is not the practice of your Heroes, and other Personages, singing their Parts in the *Opera*, manifestly attended with an Absurdity, that would be insufferable, were it not for the Enchantment of the Music, and the Spendour of the Scenes? Why then is this practice of *singing* Sermons admitted into the Pulpit? The Impropriety of it may be very easily shewn.

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Is a Man angry, surpris'd, sad, or joyful, on any occasion; doth he fall immediately into a *Monotony*? No such thing. His Voice and Pronunciation do naturally and insensibly accommodate themselves to the present Passion, are rais'd or depressed, strong or tender, quick or slow, just as that inspires and governs. Whatever Variation that may receive, it will instantly communicate the same to *these*. Even its different Degrees, and Mixtures, shall be perceived in the different Keys, and Tones it adopts. Much more will *different* Passions express themselves by a Sensible Diversity of Sounds. In so much that those Sounds alone, without the aid of Words, shall often give the Hearer a striking Idea of this or that particular Passion; nay shall irresistibly excite in him the very same Passion, by a Sort of Sympathetic Impulse arising from the Constitution of Human Minds, that are attuned by Nature to one another.

But now suppose a Man should pretend to be Angry, for example, and should use Words signifying Displeasure, but in pronouncing

nouncing those should employ such Sounds and Accents as are expressive of Approbation, or of any other Feeling distinct from that Anger ; would the Man in such a case be believed or regarded ? I think, not. This puts me in mind of a Passage in TULLY, abundantly applicable here. M. CALLIDIUS, a noted Pleader in *Rome*, accused Q. GALLIUS of an Attempt to poison him, and said he was ready to prove it by a variety of Evidence, but talked of it in a languid Voice, and frigid Manner. Our Orator, who appeared for the Defendant, takes hold of this very circumstance, and improves it with his usual Art to render the whole improbable. “ Tu istuc, M. CALLIDI, nisi
 “ fingeres sic ageres ? Præsertim cum istâ
 “ Eloquentiâ *alienorum* Hominum Pericula
 “ defendere acerrime soleas, *tuum* negli-
 “ geres ? Ubi Dolor, ubi Ardor Animi, qui
 “ etiam ex Infantium Ingeniis elicere Voces
 “ & Querelas solet ? ”

This is certain, that the Language of the Passions is an Universal Language, understood by all Mankind, both young and old ; as far as those do originally influence the

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Turns of the Voice, the Airs of the Countenance, or the Gestures of the Body; it will of course follow, that where the Turns of the Voice are such as express nothing, that is, convey no Idea of what is felt, or supposed to be felt, by the Speaker, there the Pronunciation, the Utterance is bad, and can tend neither to convince nor move. But what Expression can we imagine in an entirely uniform and ever-returning Tune or Cadence, employed alike on all occasions, for all purposes whatsoever; like a *Chime* of Bells, that clink continually upon the Ear, in one wearisome, unvaried, uninterrupted, Tenour?

To bring the matter still more home; I will suppose a Clergyman addresses me in private, to admonish me of some Miscarriage, or to press upon me some Duty, and that instead of talking with his natural voice, plainly, feelingly, and familiarly, he falls immediately into an artificial Cadence, goes on whining and canting from sentence to sentence, laying the Emphasis at one time on an unmeaning if, and at another time on an as unmeaning and, just as either occurs

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at a particular Note, or part of the Song, and running over, without any distinction, the most Important Words in the whole Sentence, (an Inconvenience inseparable from a *Monotony*;) till having run Changes with his Voice sufficiently long, he ends his *Chime*, and his Discourse together. Would it be possible for me, in this case, to hear the good Man, with all the attention and regard that his Character or Arguments might otherwise claim? Surely no.---But can any one assign a Reason why such a *Manner* should be deemed Unfit in *private*, and yet abundantly Fit, nay quite agreeable and becoming in *public*? In public, it is true, a more awful Gravity is requisite: a certain Majesty is to be assumed there. But are these inconsistent with a Just, that is, a Natural Utterance? Or do they depend on an unchanging Circle of Sounds, dictated neither by Judgment, nor Feeling.

There is no doubt, but a more vigorous and enlivened Pronunciation is required in the Pulpit than in Personal discourse; and the view of a numerous Assembly, joined to other circumstances of Importance, will or

ought to animate the Speaker more. But by how much he is more Animated, he will pronounce more Naturally, with less Cadence, and with greater Variety, Justness, and Force. Nothing of the kind doth in my opinion lessen so much the Weight and Authority of a Sermon otherwise good, as that tasteless Uniformity of *Voice* and *Manner*, which admits of no Character, nor Meaning.

It is doubly unfortunate when Preachers in other respects excellent, not only fall into a *Tune*, but a very *unpleasant* one too; which is, I am afraid, sometimes the case. It is downright silly, or quite unharmonious, or both. It offends the Ear, no less than the Judgment. It not only takes off from the beauty of a Discourse in general, and renders it less engaging to all, but doth actually prejudice several against it, so far as to prevent their reaping any advantage from it. Where the Tune happens to be any how pleasant, the case to be sure is not so bad. A sweet, sonorous, and flowing Voice will, even in spite of a wrong Modulation, soothe not a little the generality of Hearers. In-
deed

deed it will rather *sooth*, than *touch* them. It will trill mellifluently through the *Ear*, but scarce make its way forcibly to the *Heart*. It may sometimes perhaps raise a kind of *Tenderness*, equally superficial and transient. I doubt if ever it will strike, transport and agitate, like a well turned, strongly expressive, and justly diversified Pronunciation.

Is *Harmony* then excluded from the *Pulpit*? By no means; it is of singular use and beauty there. The *Roman* Orator observes, that in every Oration there should be what he calls *Cantus Subobscurior*; by which, I presume, he means a Real Melody, arising from the agreeable Inflexions of the Voice, though not so apparent and sensible as that of a Composition in Music, where particular Tones do regularly return at certain fixed distances. Something of the same sort, tho' still less palpable, may be perceived even in the ordinary Conversation of those who talk gracefully.

The right Modulation of the Voice in *speaking*, may be compared to the Harmony, Variety, and Power of *Numbers* in *Writing*, so much studied and practised in *Ancient* times,

times, so little understood or regarded now-a-days. They are founded on the same Principles, and productive of the same Effects.---*Harmony*, for instance, both in the one and in the other, is plainly pointed out by Nature, that hath formed and attuned the Ear to *Musical delight*, insomuch that it is all ravished wherever it is struck with a proper Combination of Sounds. It catches eagerly at such, and throws itself open with joy to the enchanting Melody. But then if it happens, that the same Sounds, or Combinations of Sounds, return too often, it quickly loses the pleasing Sensation, grows tired, and withdraws its attention. To prevent this, and render the Harmony lastingly agreeable, it is necessary That should be supported and enlivened with a well-judged *Variety*; by means of which the Ear being hit in different ways, and feeling those successive Percussions at different Intervals of time, it may still be refreshed, and kept awake with an Entertainment ever new.

This, I suppose, may be the principal reason why Good Poetry in *Blank verse* generally appears so far preferable to Good Poetry

Poetry that is written in *Rhyme*, where Similar Sounds regularly recurring do at length pass upon the Ear, which is always expecting them, is never disappointed, and thence becomes indifferent and dull. Never I believe did any who wrote in *Rhyme*, understand *Verfification* better than DRYDEN or POPE. These celebrated Poets seem to have weighed and measured Sounds with the most perfect exactness, and to have given their Numbers all the Grace and Embellishment that the Species of writing I speak of would well receive. Nevertheless I much question if any of those can afford the Ear that high continued transport it never fails to receive from most of the Numbers of MILTON.

An Uniform cadence in Pronunciation, is like constant *Rhyme* in Poetry, and grows Stale for the same reason: whereas an harmonious Variety in both is always sure to give fresh pleasure. The raising and falling, the quickening and retarding, the swelling and melting of the Voice with judgment, are perhaps amongst the best means to preserve or to renew attention. I have often seen them have this effect, when the Preacher
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had tried every other method in vain. When the Minds and the Eyes of the People were wandering, I have seen them arrested and fixed all at once, by a sudden sinking into a deep *Bass*, or rising to a loud *Tenor*, or throwing an *Acute* Accent on a particular Syllable, or *languishing* out an affecting Sentence. For myself, I have often found one weighty significant Word, when seasonably introduced by a Preacher, and when collecting the whole Emphasis of his Voice and Action, he let them fall and rest on it with accumulated force, make me all shiver with a sacred and awful delight.

Now these and such like effects may, I imagine, be successfully produced by any judicious Performer, who hath acquired a proper Command and Versatility of Voice. Some Voices indeed are naturally hard and stubborn: yet I should think even those might be subdued and rendered more flexible, by much care and practice, if they are taken in time. What Impediments in speaking may be conquered by timely assiduity, DEMOSTHENES will ever be a memorable example.---But many a Voice that was naturally

turally good and melodious, I have observed to run in the wildest Irregularities, for want of pains to tame and govern it ; when almost any thing might have been performed by it, had it been brought under just controul, and taught to move with bold yet easy steps through the whole Round of Rhetorical Harmony, if particularly its Movements had been so conducted as to keep regular pace with the Process of the Mind, and to exhibit a lively resemblance of that Process.

It is not indeed enough to *please* the *Ear*, without *impressing* the *Soul* of the Hearer. This cannot be effected by the *Grace* of Numbers, or the *Melody* of Voice alone. There must likewise be a certain *Propriety* in these. This is truly the principal thing in what may be termed the *Art of Sounds*. Without it, all the rest is only a pretty Plaything : with it, the whole becomes an efficacious Engine of Persuasion. Mr. POPE hath described it in one Line ;

The Sound must seem an Eccho to the Sense.

When this is the case, the result is that *Power* of Numbers before-mentioned, of
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which the *Ancients* relate such wonders, and in which HOMER, DEMOSTHENES, VIRGIL, TULLY, and many others amongst them excelled. Now the Preacher, who is a thorough Artist in this way, and whose Voice is formed by Nature for real Execution, will know how to ravish the Soul with resistless Passion, as well as to enchant the Ear with Divine Harmony. By choosing proper Words, and giving to every Word its proper Place and Emphasis, he will be able to make his own Ideas dart like lightning into the Minds of others, and fire or melt them as he pleases.

The *Powers* of this Engine I now speak of, are no less various than wonderful. He, that is Master of it, will take care to give every one of them its due operation, as occasion shall require. When, for instance, he would express, or recommend the mild and amiable Feelings of Devotion or Humanity, his Voice will dissolve into the most gentle, flowing, and insinuating Sounds. When he would testify or inspire an Indignation at Vice, it will roughen into harsher and bolder tones. When he talks of the
most

most venerable and stupendous Objects of Religion, or another World, he will compose it into a slow, majestic, solemn Pronunciation. When he would warmly assert the Interests of either, he will employ the most lively, pathetic, and invigorated Accents. When he would describe or promote the Meltings of Repentance, or represent his Grief for the Follies and Misery of Mankind, he will melt into tender, plaintive, mournful Measures. When his Subject on the other hand leads to Sentiments of Joy or Approbation, his Notes will be soft and sweet, diffused and open.---In the *Exordium*, or Introductory Part, his Pronunciation will generally be sober, tranquil, and respectful, not only because there is commonly no Pathos in the Composition of that Part; but likewise in order both to gain his Hearers, and husband his Voice. It will be a little more animated, when he proceeds to *explain*, to *propose*, or to *narrate*; but still equable and simple, without Emotion, or much Variety. In short he will keep to a native Familiarity, somewhat resembling that of Conversation; except where he hath occasion

casion to relate Events or touch on Circumstances that are interesting and moving: *There* no doubt his Utterance will be more spirited and varied. It will be so too, in *proving* and *amplifying*. It will then likewise be ready, voluble, powerful, penetrating. Again, in *refuting*, *remonstrating*, *reproving*, our Preacher will assume a Tone of Conviction and Authority: his Articulation will be edged and pointed. Finally, when he arrives at the *Application*; having entered on it after a considerable Pause, and summoned up all his remaining Force, he will then give way to a superior Burst of Religious Vehemence, and like a flaming Bomb bear down all before him: his Voice will break forth with its whole Pathos, Pomp, and Plenitude; every word will be a fresh Attack, and all the most sounding and triumphant Accents will at once ascertain his Victory.

It is to be observed however, that a Preacher of judgment will take care, even in the strongest Exertions of his Voice, not to go beyond the Feelings of Nature, or the Limits of Decorum; that is, not to run into ranting, airy, or exaggerated Sounds,

such as the Subject doth not inspire, the Pulpit allow, nor the Passion justify. Fierce and whining Tones must be equally avoided. A Theatrical Pronunciation would be inconsistent with that Seriousness which must reign throughout: A certain ingenuous Modesty, supported with a manly Firmness of Utterance, will give both a Charm and a Dignity to the whole.

To attain a proper Modulation in the Pulpit may, I believe, be difficult: but I cannot think it is impracticable. Much previous Study and Exercise will be of great use here. It is to be regretted indeed, that Students and Candidates for the *Ministry*, are provided with no *Schools* for their Assistance in a Branch of Education so important to *them*. It is well known, what numerous *Schools* the *Ancients* had amongst them, for training such of their ingenious Youth as intended to be Public Speakers, in all the different Parts of *Civil* Eloquence, of which they esteemed that of *Pronunciation*, and *Action* at large, the most essential. We find particularly, that when Learning and Arts were in their Zenith at *Athens*, it was held
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of such consequence, that Masters were retained there at the Public charge, expressly to teach it ; which they did to all who chose to attend them, in a Public *College*, or *Hall*, set apart for that very purpose. It was chiefly from these, and such like Professed Rhetoricians, that the Young Orators of those times, both in *Greece* and *Rome*, learned the Decorum and various Powers of *Action*, not only by hearing and seeing *them*, but by actually *practising* before them, and receiving their freest Corrections, and finest Chastenings. And it is worthy our observation, that some of them, who afterwards shone out with the most distinguished lustre, were not ashamed, even when they had appeared at the *Bar* with much applause, still to continue their application in this way. The celebrated *Roman* Orator relates of himself, that, after he had *pleaded* two whole years with great reputation, he went into *Asia*, on purpose to learn a greater Correctness, Variety, and Temperance of *Manner* ; that with this view he staid six months at *Athens*, then travelled through the whole Country, and from thence came to *Rhodes* ; spending
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in all two years abroad ; during which time he had studied and declaimed with no fewer than *seven* Masters ! as I remember : by whom he improved so much, that at his return his Form of Speaking was almost quite altered.---Need I add to these Facts this other one, that neither he, nor a still more celebrated Orator, the admirable *Athenian*, thought it beneath them, to submit to have their *Action* corrected by Public *Players*, the former having applied with this design to ROSCIUS and ÆSOP, and the latter, to SATYRUS ? Of such vast importance did those noble *Ancients* reckon every thing that could conduce to accomplish them in their Profession ?

May we not safely affirm, that the want of this Taste and these Advantages in *modern* times, is a great Part of the Cause, why we see comparatively so few eminent Speakers in every kind ? How much the *Pulpit* suffers by it, is too manifest to be denied. The only way, as matters stand, to supply it in some measure, would, I imagine, be for young Gentlemen, both before and after they commence Preachers, to exercise themselves
very

very often in reading and reciting aloud in private, not only by themselves, but chiefly in the hearing of one or more Judicious Friends, if any such they can find, who wou'd correct them with all manner of candid Severity.

To be a little more particular ; I would humbly propose, that they should choose some of the best Compositions of different kinds, in Verse and in Prose, but particularly some of the best Sermons on different Subjects, and sometimes *read*, sometimes *recite* those, both in the house, and in the open air, as they find occasion. Speaking frequently in the open air, will at once greatly strengthen their Lungs, and improve their Voice. When either reading or reciting, let them take care always to pronounce naturally, roundly, and easily ; to place the Accents right, that is on those Words or Syllables on which the Sense turns ; to keep up the Voice to the end of every Period, that it may not dye away, or sink down, as too often happens ; to carry it even and steady, as in common conversation, when there is no Painting, Passion, or Emotion in the Words ;

Words; to give it a greater or less Degree of *Variety* and *Action* when there is, in proportion to the degree in which any of those takes place; in every accommodation of the *Sound* to the *Sentiment*, still consulting the Standard of Nature, or reflecting *how* a Man would say such a thing who *felt* it in *real* Life, where Art and Study were quite out of the question. Let them be sure to speak all the Words full and distinct, without *eating* any part of them, or leaving those Parts *evanescent*, on which the principal Stress may happen to lye. But let them beware of dragging them along, or drawling them out, as if they were counting each Letter, or measuring each Syllable. Let them, as SHAKESPEAR expresses it in his strongly descriptive manner, speak them *trippingly* on the tongue, not *mouthing* them as many do, nor dwelling on one more than another, where the Emphasis does not require it. Let them carefully avoid straining their Voices, as the same great Master says,

— *Like a Player,*

*Bellowing his Passion till he break the Spring,
And his rack'd Voice jar to the Audience.*

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On the other hand, let them never sink them below the pitch that would be necessary to make them heard. At the same time, let them accustom themselves by all means to bring them down, at pleasure; when, for instance, they enter on a new Topic, or would say something to surprize or strike; or in short when either the Sense, the Passion, or their own Conveniency, shall render it proper. Their studying to *melt* their Sounds into a fine *Liquidity*, or to *swell* them into an ample *Majesty*, is of peculiar importance to the Grace and Efficacy of their Public Performances. Next to *following Nature*, which is the general and all-controlling Law in the Art I talk of, This is perhaps the highest thing in the whole Magic of Pronunciation.

When our young Performers catch themselves transgressing, in those private Exercises, any of the Rules above-mentioned, I would advise them to stop immediately, and going back to the place where they first went wrong, to endeavour to correct that error, and not to leave off their endeavour till they have corrected it. It is to be observed, that if their Ear is good, their Pronunciation

nunciation will naturally be *numerous* and *musical*; nor will the necessary Breaks and Transitions in the Voice take off this harmony, excepting where the want of it may have a better effect, which is sometimes the case, where the Speaker is transported into a more than ordinary Vehemence.

Their progress in this Study, will be incomparably swifter and more successful, if, as I hinted before, they receive from time to time the Assistance and Animadversions of Friendship. I need scarce add, what is always to be understood, that they must strive to enter into the genuine *Spirit* of every thing they recite or read, to feel each Passion, and to have each Idea strongly *transfused* into their own Minds, without which all must needs appear but forced and formal.

By an unwearied and obstinate Practice of this kind, a certain living Habit, and commanding Taste, may I think be acquired at last; which will easily and undesignedly regulate their future Addresses, when the first trembling and troublesome Essays are over. None who aspire at the high Character of a CHRISTIAN PREACHER, will, I hope, deem such a Practice too laborious, if by

means of it he may be qualified for sustaining that Character with greater Dignity and Success; especially when he recollects the astonishing pains that were taken of old by the Ambitious Students of *Heathen* Oratory. It will be very hard, indeed, if those Candidates for a little uncertain Power, or unsubstantial Praise amongst Mortals, should be found to have used a diligence to excel, which not all the noblest Principles, and brightest Prospects of *Christianity* could inspire.

As to that part of *Action*, which relates to *Gesture*; it requires no doubt to be rightly modelled as well as the Voice. The right modelling of it, is an Essential Ingredient in that Eloquence of the *Body*, of which the *Ancient* Rhetoricians speak so much, and of the Effects whereof all Mankind are so deeply sensible. But how much it is neglected by the Generality of Preachers, we have, I am sorry to say, too frequent proofs. Do we not see some, for example, who stand quite still and motionless in the Pulpit, appearing there little other than *Speaking Statues*; which must surely be altogether wrong, if the Principles before specified be well founded. Again, do we not see many run
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into such Gesticulations, as, not to say how ungraceful they are, seem neither the natural result, nor just expression, of any one Sentiment or Feeling whatsoever; which, on the same Principles, must certainly be as widely wrong? And finally, do we not see most fall into an Uniformity of *Gesture*, no less improper than an Uniformity of *Voice*? In truth, the same general Rules that are applicable to the latter, are alike applicable to the former. Nature is equally to be followed in both.

When the Mind feels *no* Emotion, there is naturally as little *Action* in the *Body*, as Variation in the *Voice*. When the Mind *feels* an Emotion of any sort, the body doth naturally partake of it, as well as the Voice. The *Body*, when not controuled by any foreign influence, is in some sense like a well-tuned Instrument to the *Mind*. It conveys clear and full whatever Notes or Measures That plays upon it. The several Touches of the last are communicated distinctly to the whole length of the Strings, so as to make them vibrate every where, with a force proportioned to those Touches. In plain terms, the Organs of *Motion* are as much
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and as variously affected by the Impulses of the Soul, as are the Organs of *Sound*; I mean when the External Frame is suffered to follow freely that Internal Mover. It is therefore, I apprehend, the Preacher's business to observe attentively the different Movements, which are produced in the Body, by the different Impulses of the Soul; such as *Admiration, Aversion, Joy, Sorrow, Surprise, Pity, Indignation, and the like.* Those Movements are really the *Language* of Nature, no less than the Sounds that are uttered by her on the same occasions; and *Language* as easily, and as universally intelligible. In effect, the Gestures of the Preacher must *speak*, as well as his Voice, must express his meaning, and exhibit his Feelings along with it, or they are good for nothing, mere *inexplicable Dumb-show*, as SHAKESPEAR strongly phrases it. As he advises the *Player*, so must the *Preacher*, likewise *suit the Action to the Word, and the Word to the Action.* He will do this properly, if he Acts, not for the sake of his *appearing* to be moved, but only because he is moved. Indeed he ought never to Act but when he is as it were *impelled*, or supposed

posed to be impelled, by the Workings of his Soul, and in proportion to that Impulse.

If he follows this Rule, he will have no Gestures at all, or only now and then a slight motion of the Arm, or simple pointing with the Finger, in those parts of his Discourse, which are dispassionate and cool. In those parts where he is warmed, his Gestures will immediately shew it. His Soul will diffuse itself through all the Powers of the Animal Machine: every Wheel will be wound up to its just pitch; and every Motion will come off free and clean. The Inflection and Vicissitudes of his *Gestures*, in like manner as those of his *Voice*, will answer the same end in *Speaking*, which is answered in *Painting* by that rich Variety of colouring, and those bold Successions of Light and Shade, which give such life, lustre, and expression to a Work, as commands our attention and applause. His Gesture will still be varied with his Feelings. When *these* fall, so will that, always; when *these* rise, so will *that*, generally: I say generally; for these Feelings, in a truly pathetic Preacher, may be sometimes so strong, as in a Sort to overpower his outward Frame,

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and by a kind of sacred violence, to suspend for a while its Action ; in which still and awful *Suspence*, there is a calm deep Eloquence affecting beyond any power of Motion.

It is to be observed, that a Preacher's Gestures are to *accompany* his Words, never to come *after* them, seldom to *preceed* them. Sometimes, perhaps, they may preceed them, when the Preacher seems to be meditating intensely how to vent the strong and solemn Swellings of his Soul. In that case, a stretching out of the Arm slowly, or laying it softly upon the Bosom, before any of the Words are uttered, will have an amazing effect to prepare the Hearers for what is to follow, and to strike them with profound veneration.

It is likewise to be remembered, that when the Preacher rises to the utmost Contention and Vehemence, it must still be under great conduct : he must run into no undue transport : a degree of *Enthusiasm* must, no doubt, warm and actuate him ; but it is the noble Enthusiasm of Truth and Virtue ; a transcendent and prevailing Flame, but a Flame supported by unaffected Goodness. Sense and Judgment must always be employed, to govern the Hurry of Imagination,
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and to temper the Heat of *Action*. As the wonderful Writer last mentioned expresses it on another occasion ; he must *use all gently, and in the very torrent, tempest, and as I may say, whirlwind of his Passion, be must acquire, and beget a Temperance that may give it smoothness.*---He must not be too tame neither, nor sink into an enervated dullness, or flaccid dronishness of Gesture. Whatever is either *over done*, or *comes off heavily*, will probably be displeasing, will certainly be unnatural. To hit the medium, a Preacher must at the same time *possess* himself of, and be *possessed* by his Subject : a difficult, but a glorious attainment ! Where this is in any measure happily acquired, and where such a *manner* as I have just now briefly delineated, is practised ; how strangely different will the effects be, from those of a noisy blustering *Delivery* on the one hand, or of a formal and frivolous one on the other ; where there is no real Passion, no beautiful Variety, no piercing, moving, masculine Energy ; nothing but an unfeeling and senseless Agitation, without cause, meaning or end ; or an idle, spiritless, or if I may be allowed the

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expression, *Sawing* the Air everlastingly. From hence, by the way, it appears how much They are mistaken, who exclaim against *all* Gestures in Preaching, by taking their Ideas only from *those* generally made use of; whether they are of the cooler sort, or consist of a mighty Stir and Bustle, a violent rapping upon the Pulpit, a perpetual shaking of the head, or an outrageous tossing and clapping of the hands. Such Motions as the first, will not readily touch any body: such Motions as the last, may suit the Levity of a *French*, or the Extravagance of a *Spanish*, or an Italian *Auditory*; but will hardly, I doubt, be agreeable to the more Solid and Sober turn of *British* Hearers, who will be apt to remain cold and frozen, when a Preacher hath in this way worked himself perhaps into a profuse sweat.

It might appear too minute, to enter into a detail of the particular Motions, that are most adapted to express different Objects and Passions in Public Speaking; though no less a Man than *QUINTILIAN* did not think it beneath him. Those who would see this,
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and indeed every other part of *Action*, fully and elegantly represented, may consult that able Rhetorician. But Sense and Reflexion alone may be sufficient to discover its principal Outlines. These will teach a Man, for instance, when he would express what is supposed to be exalted in place or in kind, to point upwards; when he would express something low in either, or when he would urge an Argument with greater force, to point downwards; when he would give an Idea of things opposite in nature or in situation, to point to the one and to the other hand; when he talks of himself, or brings in another talking of *himself*, or would represent whatever is most dear, delightful, or feeling in *Humanity*, whatever is most inward, vital, or fundamental in *Religion*, in short, whatever is most intimately connected with the *Heart*, sometimes to touch it with the finger, at other times to lay his hand upon it either with a gentle deliberation, or with a pathetic pressure, as the occasion requires; when he would testify deep concern, or great earnestness, to give his head a solemn and graceful motion, and so of the

rest. The proper Movements of the hand and body, for manifesting the several Affections of the Mind, are better known to every Man than they can be described by any.

A Feeling of what is *decent* and *natural*, will easily suggest, that a Preacher should still preserve an erect and steady, yet free and easy Posture, such as may speak a modest Firmness, and manly Composure, equally remote from Forwardness and Timidity, from a futile or flippant Carriage on the one hand, and a constrained or creeping Behaviour on the other ; that shrugging of the shoulders, balancing of the hands, lolling on the elbows, writhing of the body, and leaning now on the one side, then on the other, ought all carefully to be avoided ; in short, that whatever appears either light or stiff, arrogant or abject, irreverent or lazy, is strictly to be guarded against in the Pulpit.

The *Connoisseurs* in this Art are of opinion, that the Speaker should move always from the *right* to the *left*, but neither much nor quick ; that the hands should never be raised higher than the eyes, nor brought
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lower than the edge of the Pulpit ; that the *left* hand should never be employed to express any thing by itself, but only in concurrence with the *right* ; that the latter being the hand of *power*, and that which almost every body makes greatest use of, should therefore be *chiefly* employed by the Orator ; and that both the hands should still be kept within his view ; Rules that appear in general not unreasonable or improper. There are several other little Decorums to be minded by a Preacher, which are best learned from the most approved and legitimate Models, in conjunction with those Masters, who are allowed to have treated of the Art with the greatest taste and delicacy.

But the grand Maxim already inculcated, is always to be remembered here, that the Appearance of *Study* or *Design* in these or any other circumstances of a Preacher's Deportment in the *Pulpit*, would absolutely spoil the whole ; just as *that* Carriage in *Company*, which looks not easy and unaffected, loses all its grace, how proper and exact soever it may be otherwise. One that
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is *born* with a Good mien (for that seems really sometimes the case,) will, if a Preacher, slide almost without thought into a Graceful demeanour in Public. One that is *not*, will find it more difficult; and can only be supposed to acquire it by time, by practice, and by friendly criticism, but above all by cultivating a strong Perception of the various Decorums of Life and Manners. If he can, in the beginning, guard sufficiently against what is really *disagreeable*, it is well: what is really *agreeable*, will come afterwards, provided he continue to watch over himself with severe and unremitted attention. Indeed I am apt to believe *this* part of *Action* so hard to be attained, that I am not sure whether young Adventurers in the preaching way, ought to give into any Gestures at all, in their first setting out; except such as are but slight, and inconsiderable. If they do, it is ten to one but they run into the redundant, the florid or the formal. I have known some who were exceeding sensible of their having erred in this respect; by indulging a certain Warmth of Nature, that led them into an Excess and Irregularity
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of *Action*, for which they were, justly censurable. In fine, it is only by great Self-command, much Self-correction, and the most powerful Feeling of Truth and Goodness; that a Preacher can arrive at that temperate, chastised, and nervous *Manner*, which is the just Consummation, and highest Glory of the Art.

With regard to what may be styled *the Action of the Countenance* in preaching; it cannot be doubted but this is likewise a very Essential Part of the *Exterior* of Eloquence, that ought not to be neglected. Nevertheless it cannot be denied, but in fact it is too much neglected, by the Generality of Preachers; some shutting their eyes, whilst they are preaching; others looking inward, as it were, instead of looking round them; others fixing their attention on any thing, but the Audience; some throwing their features into such Distortions, as quite disfigure the *Human Face Divine*, as MILTON somewhere calls it; some contracting their Looks into an over strained Solemnity; others letting them run into the worse extreme of a puerile Levity; and too many wearing a
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frivolous and frigid Aspect, which conveys no Idea, and makes no Impression.

Now let any Man consult his Feelings, and those will tell him how much all this is out of Nature; and how great a Superiority to such Performers, in point of true Execution, *that* Preacher would have, whose Face *looked* what his Words *spoke*, from whose Eyes his very Soul seemed to *emanate*, and who to all the *Musick* of his Voice, and *Majesty* of his Gestures, joined the *Significance* of a sensible, spirited, and recollected Air. What a serious pleasure must the Hearers, or rather the Beholders, feel, when they observe in the Countenance of him who addresses them, the Awfulness of Religion sweetened with the Meekness of Charity, the Fire of the Zealous *Preacher* chastened with the Modesty of the Unassuming *Christian*, and a Mind fraught with the Idea of the Subject, yet not forgetful of the Presence of the Auditory, or of the Respect that is due to them.

It is not, perhaps, one of the least entertainments we receive from Conversation with our Friends, to observe whilst they are speaking

ing to us the various turns of their Features, the various Radiations of their Hearts, in their Eyes; to observe these glancing with all the bland Lightening of an Animated Tendernefs, or melting into the mild Suffusions of Sympathy, or beaming with the cordial Smiles of Congratulation, or darting forth the very Flame of Virtue. Is it possible, on such occasions, not to catch the lovely Contagion, not to feel the Soul of Friendship rising on *our* Part, the correspondent Glow of Sentiment excited, and the breast heaving with reciprocal Emotion? Surely we may reckon these amongst the finest Sensations of Humanity.---Is not the case somewhat fimilar, when we have access to hear a Preacher whose *Countenance* in the Pulpit is a sort of bright *Mirroure* to his *Mind*, in which we discern the successive Images of Truth and Virtue, that rise up there? Let us imagine, that we behold his Eyes now effusing the soft Radiance of Goodness, and anon piercing severely into the Sinner's bosom; that we behold his Face kindled into the serene Raptures of Devotion, or saddened with Sorrow for Hu-

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man Misery, or burning with Indignation at Human Folly, or opening into a Candid Complacency in the several instances of Happiness and Worth to be found amongst Mankind : can we help attending to those *Intuitive* Discoveries of his Heart, or perceiving our own beat with a deep-felt sympathetic Ardour ?

Some Faces indeed are naturally not so moveable, so *spiritual* (as the *French* would term it) or so characteristic, as others. Yet you shall see those Faces which are least so, abundantly expressive and intelligible, when the Mind is thoroughly awake, or roused on any interesting occasion. Besides, it is to be observed, that the Dignity of the Pulpit doth not allow of too *picturesque* an Air, or of so Minute a Disposition of the Features as takes place in the *mimic* Scenes of the *Drama*, or even in the *original* Scenes of *Life*. The Imitation must be true and discernable in its great Outlines, but not too close or particular. It is principally the *Eyes* which must be the *Index* of the Soul. An unaffected Gravity and Sacredness of Aspect in general must still prevail ; such as may keep the
Hearers

Hearers in mind, that they are come there to be *instructed* in the Will of the *Divine Legislator*, and such as may shew that the *Preacher* hath not forgotten he is come there to *interpret* that Will to immortal Creatures.

It may be thought perhaps by some, that the Standard of *Pulpit Action* here proposed, is set too high. I might content myself with pointing out to such, some Preachers who have happily arrived at it, or at least who have approached near to it. But I wish they would take the trouble to look through *other* Professions, such as *Law*, *Physic*, *Surgery*, *Painting*, *Music*, the *Theatre*, and many more, not to speak of the *Mechanic Arts*; and to observe what an extensive Skill, and exquisite Dexterity, numbers in those Professions have attained, by the assistance of Genius, Study, Practice, and a superlative Ambition to excel. How many nice and subtil circumstances will they attend to at once! With what rapidity will they dart from one thing to another! With what a piercing *Acumen*, and daring *Enthusiasm*, will they perform in their respective ways! And in such of those Professions as immediately

require an *Hand*, what a prodigious *Finesse*, and *Dexterity*, do many of the Practitioners acquire! Even where there is little or no *Genius*, it is well known that many will go very surprising lengths in different Arts, chiefly or solely by the dint of a persevering and all-conquering *Affiduity*. The Art we have been considering, is surely a very noble one: it merits the Ambition of the most Exalted Mind. What a Shame then is it, that so few of its Professors.---But I spare an Order of Men, whose Institution is Divine, whose Intention is the most wise and benevolent, and which hath produced some of the Brightest Ornaments of Human kind.

It is unquestionable that in this, as in every other Profession, some are qualified originally, to reach a much greater Mastery than others. Some are endowed by Nature with what I may call a *pathetic* Soul, that feels every Impression in a transcendent degree; together with a certain *winged* Force of *Genius*, that bears them triumphantly through every Attempt. Whereas others, perhaps the greater part, have Minds naturally *flat* and *feeble* in comparison. But even too many,

many, that have received *Wings* from the all-forming Mind, suffer them, I fear, to moult and perish, for want of exerting and pruning them with care. Probably there are but few of those that are admitted into the Preaching-Order, to whom the Common Parent hath been so sparing of his Gifts, as not to be able, by his aid, and their own application, to rise above contempt. Nor should the Idea I have ventured to offer of the Faculty in question, be pronounced by any totally impracticable, till such time as they have honestly and vigorously endeavoured at it, and found, after a long trial, all their endeavours vain.—But suppose they should fall short of the *Perfection* of the Art, still the Attempt is brave and honourable; and there are degrees of Excellence, which, though not equal in efficacy or in reputation to the *highest*, may be attended however with such considerable shares of both, as shall abundantly recompence all their labour.

I will freely own, that a very weak or bad Voice may in some cases prove an Unsurmountable obstacle; though in others I have
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seen it tolerably got over, by much practice, and obstinate perseverance. Some too may apprehend discouragement from the want of an *Ear*: but that appears of less consequence by far; since, though they should be incapable of the *Grace* and *Harmony* of Sounds, they may, notwithstanding attain sufficiently the *Propriety* and *Power* of these, which is undoubtedly the Principal thing in mere Pronunciation. I cannot however but mention here, that I once knew a Preacher, the Best indeed take him altogether I ever knew, who really received but little pleasure from the finest *Musick* he could hear, and could even listen with perfect coolness to *Airs* that would have thrown some others into rapture, who yet delivered himself in the Pulpit with the most harmonious Voice, *composed* with a flow, a fullness, and a beauty of *Numbers*, that I have scarce ever seen equalled by any *Modern* Writer in prose.

After all, it must be acknowledged, that there is *one* Qualification which if a Preacher wants, all the *others* he can be supposed to have will appear but mean and defective. The Qualification I mean, is a WARM AND

WORTHY HEART. Here, every Preacher who would deserve the name, must begin and end. And if my Pen could become *vocal* on this Theme, it should call on every one who bears that name, to bend the Chief current of his Study hither.---The *Action* of the *Body*, however decent, correct, or proper, is in itself but the mere *Mechanism* of the Art, the outward Form of Eloquent address. It is the *Action* of the *Soul*, the inward Glowing of that *celestial Fire*, that must give breath, motion, and vigour to all.

Had I occasion to converse in this Subject, with those Young Men, who have devoted themselves to the *Church*, methinks I would address them in some such manner as the following: *Gentlemen*, the Profession You have chosen is inexpressibly Noble. There cannot be a more grand or a more beneficent design, than that of making Men *good* and *happy*. I sincerely wish you all manner of success. I doubt not in the least of your succeeding, if before You attempt to recommend Religion to *others*, You take care to cultivate an high commanding Sense of it in *Yourselves*. Such a Sense of it, like some
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Divine Inspiring Genius, will at once conduct and animate you.---Do but figure to yourselves a Preacher, who feels the Charm of Goodness, who understands the Work of Immortal Minds, who is impressed with the whole Weight of Eternity. Will such a Preacher content himself with a dry Insipidity of *Manner*, and appear quite regardless whether he affects his Audience or not? Or will he confine his attention to the bare Formality of Art, and seem only solicitous to *personate* with applause, to strut in the Parade of a gaudy Eloquence, and sparkle an hour in the public Eye? Oh no! he will equally hate such Indifference on the one hand, and scorn such Pedantry on the other. He will consider himself as a *Priest* of the *Most High*, detest appearing Cold to the Interests of his God, and disdain burning Incense in *his* Temple, and on *his* Altar, to the despicable Idol of *Popularity*. He will address his Fellow-worshippers with deep and awful concern, in the *words of Truth and Soberness*, like one standing in the *Presence*, and speaking in the *Name* of JEHOVAH. And what he speaks will carry such an air
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of Sacred Simplicity, and Undissembled Worth, as must command at the same time Belief and Reverence. Even the most familiar and ordinary things he utters will *touch*, being uttered from a Feeling Heart. But his more important and solemn Sentiments will *strike*, like so many sublime *Responses* issuing from the Centre of some venerable *Sanctuary*.

Believe me, one plain serious Discourse breathed out from the depth of *your* Breasts, will penetrate ours more effectually than an hundred fine flourished Harangues, which appear the labour of the Brain only, or the mere play of an Artificial Rhetoric. Degenerate as the most of us Hearers are, be assured we secretly respect and admire the Image of *Virtue* wherever we behold it; but above all we respect and admire it in a *Clergyman*. How insincere soever many of us may be, we love to hear *the Language of the Heart*, it hath something in it so genuine, so native, so emphatical. We are charmed to see a Preacher in good earnest with us; we think he regards *us*, and believes *himself*; and therefore we are enclined both to

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regard and believe him. When his *Soul* flies out into his Discourse, *ours* immediately breaks away as it were to meet it. If the Flame of Holy Affection really burns in his Bosom, it will not fail to burst out; and when it doth, it will instantly seize each sympathetic bosom, and run and dart and spread like some sudden Conflagration.

We are all strangely delighted and moved with what is Natural. Let what you say be but Natural; and it will of course be pleasing and persuasive. But Men only speak *naturally*, when they speak *sincerely*, that is, what they *think* and *feel*. Take care to think and to feel the very things you would inspire; You shall then, and then alone, be truly Eloquent. Every Address will then flow from an Inward Source; that *Well of Living Water* your Master speaks of. Every Thought will be transparent; every Word Look and Motion will present the Picture of your Mind. The Ornaments of Air, Voice, and Gesture with which You strive to set off your Sermons, will seem not so much mere *Ornaments*, as *living Graces*, the amiable Offspring of a beauteous Soul.

Need I observe to You, that there must ever be a sensible difference between the Performance of *that* Preacher in whose breast nothing reigns but Irreligion on Indifference, and *his* whose Heart is fraught with Piety, and warmed with all the generous Kindlings of a fervent Virtue. Something hollow or worthless will certainly be discovered by a sagacious Eye, in the Performances of the one : an air of Sincerity, Devotion, and Benevolence, will always appear in those of the other.---That fervent Virtue I just now spoke of, will be a kind of *intellectual* Sun, fixed in the centre of the *Human* System : it will not only unfold and invigorate the Powers of the *Soul*, dilate and brighten all its Conceptions ; but extend on occasions, its influence to the *Body*, illuminate every Feature, give Spirit to the Melody of Sound, and Strength to the Nerve of Motion. In this case, the several Parts of *Action* will be but the *Dispreadings* of those internal Rays, which will stream and flash out with irresistible power.

Besides, a Consciousness of *superior Worth* will add a peculiar Dignity and Freedom to

all your Addresses; at the same time that its never-failing Companion, a *superior Modesty*, will prevent any thing like Presumption or Forwardness.---Then by cultivating a quick and strong Sensibility to the best Interests of Mankind, you will acquire in a greater Degree a certain flowing Tenderness, or benevolent Meltingness of Nature; which, when supported by real Sense and Spirit, I have always observed to soften and dissolve an Audience, beyond any thing whatever. There is, a Tear,---yes, a manly Tear, may be shed by Compassion over the frailties of human Nature and Miseries of Mankind, forced out by a big-swollen Heart: I would never have you ashamed of it. It is the Tear of Virtue. It becomes the *Christian Orator* well: Jesus wept.---

Permit me to add, that You must join to all your other qualifications for the Pulpit, a Liberal and Sublime *Devotion*, which will however be of the greatest use in all your Performances; let me observe to you, that by often approaching to the *Fountain* of Wisdom and of Goodness, you will every day grow wiser and better: You will, as
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one who was at once a King, a Saint, and a Poet expresses it, *See Light in God's Light*: You will behold Divine Objects through a Divine Medium; and when You behold such Objects through such a Medium, they cannot, I think, fail to appear exquisitely fair and enchanting. By these approaches too, You will catch a benign heat from that boundless Fire of Love, which flows forever from the Original Fountain of Light, and insinuates itself powerfully into every Breast that lies open to it's sacred Influences, expanding and cherishing all the Principles of Humanity.

Then, by frequently stretching your Minds to take in the Ideas of Infinite Perfection, they must of necessity swell and soar into a peculiar Amplitude and Elevation. The same Exercises likewise, by often calling forth the best Powers of the Soul into act, and winding it up to the highest Pitch of Sentiment and Affection, will prevent the Languor, that might otherwise grow upon you from your constant familiarity with Spiritual Subjects, will preserve in you an happy Tranquillity, or Exquisiteness of Temperament,
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and make every Religious String, so to say, more intense and tinnient.

What fine effects all this must have on your public Appearances, not only by throwing more Light, Warmth, and noble Passion into your *Compositions*, but by transfusing an higher Flame through all your *Manner*, and rendering it more vivid, more strenuous, and more exalted; You *Gentlemen* can better imagine, than I can tell you. In short, by means of such an Intercourse with Heaven, you will step from your *Closets* into the *Pulpit*, breathing a certain Ethereal Air, and labouring with the very Spirit of Truth and Love, which flows from the *Divinity*, and tends towards him.——

F I N I S.

